

The **CINÉ-KODAK** *News*



JUNE-1931

\$ 143 buys this
Complete EASTMAN Outfit!

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CAMERA
 Ciné-Kodak MODEL M
 WITH CASE \$75
 PROJECTOR
 Kodascope MODEL C \$60
 SCREEN
 Kodascope Screen
 NO. 0 \$8
 TOTAL \$143

Ciné-Kodak, Model M, with permanently attached f.3.5 lens. In black, genuine leather, complete with portrait attachment and carrying case, \$75.
 Kodascope Screen No. 0—"Silvered" surface, 22 x 30 inches. Price, complete with canvas case, \$8.

Kodascope, Model C. Lens—Optional, 1-inch or 2-inch focus, projecting 22 x 30-inch picture at 6½ or 13 feet from screen. Motor-driven rewind. Operates on any house lighting circuit of 105 to 125 volts either AC or DC Price, \$60.

FOR A PRICE that almost anyone can afford, it is now possible to buy a complete Eastman home movie outfit . . . camera, projector and screen.

Ciné-Kodak, Model M, is designed for movie makers who want to keep their equipment expenditure down to a minimum, and still get pictures of highest quality.

Model M is the lightest weight, simplest 16 mm. camera made using 100 feet of film. It comes with an f.3.5 built-in, fixed focus lens and a portrait attachment for close-ups. This model—simple and inexpensive though it is—takes the clear, brilliant movies one expects of a Ciné-Kodak.

For showing the movies you take, there is the high-quality, low-cost Kodascope, Model C. This projector is exceptionally easy to operate. Thread-

ing is quick and simple, for there is but one sprocket. A turn of the lens barrel gives the proper focus. The rewind is motor-driven. Kodascope C shows clear, sharp, fully illuminated pictures.

Kodascope Screen, No. 0, completes the outfit. It is a regular "silvered-surfaced" movie screen. This silver effect, together with the material used, makes the most efficient use of the illumination.

See this dependable, high-quality Eastman home movie equipment at your Ciné-Kodak dealer's. He offers a convenient time payment plan that makes ownership easy.

EASTMAN KODAK COMPANY
 ROCHESTER, NEW YORK

Ciné-Kodak . . . Simplest of Home Movie Cameras

The CINÉ-KODAK News

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JUNE 1931

This Matter of Composition

A few rules of thumb which enable every
scene to show its best hand

SOMEONE HAS SAID that, to anyone who can hang a picture in the right spot on a wall, photographic composition should be easy.

There is something to it.

There's a lot, also, to the more exact requirements of composition, the "division of thirds"—which means the division of the picture into equal sections by two horizontal and two vertical lines. The intersection points of these lines are the best "spots" for locating the most important object or the most important part of an object. There is likewise considerable value to the use of lines leading toward the important area of your picture, circular observation, radiation, cohesion, and the like. All of these matters are important and valuable, but—! The average movie maker has not the time or the inclination to make thorough study of composition—nor should it be necessary.

He can, and will, however, observe and apply simple rules of the studious cinematographer if they do not entail too much time and effort.

The finders of your camera, whether eye-level or waist-high, are first to be considered. Although it is almost too obvious to mention, these finders have another purpose besides that of assuring you that the film will reproduce the principal object you desire. They show you just exactly *how* you will reproduce the scene! As you point the camera with the eye-level finder you can see a great deal of the scene outside the limits of the finder and, consequently, of the film. Your subject may be a child playing in a garden. In fact, you may have specially maneuvered the child into the location to improve your shot. Yet, on the screen, the lovely background is only slightly apparent. What has happened? You expected the film to reproduce more of the scene than was included within the finder limits.

Sometimes the matter is reversed. You do not notice that material of no importance to your scene is intruding upon its interest.

Study the aspect of your scene as shown by the finder. It is said that most of us recognize good composition when we see it, but few of us can create it. This is doubtless true when applied to

painting, but in photography the elements which are to furnish the picture are already given us—it is for us to place our camera in a position so that the finders tell us that here is the best angle from which to shoot.

Consider backgrounds. Contrast may not always be desirable in a picture, but in the proverbial nine out of ten poor pictures it is precisely what is lacking. A perfectly clear picture will not often reap credit as such when there is a lack of contrast, and, conversely, contrast quite often flatters a none too clear picture. White sky is no background for a light colored sport costume, nor should a pickaninny be filmed against a coal pile. Try for opposites. Not too strikingly opposite, perhaps, but let the background set off the subject of your picture. And watch that background! A lovely likeness has more than once been spoiled by some unsightly element. It is so easy to forget, and it brings us



Figure 1: The saving grace of composition—a dull day, dull sky, dull lake in fact, yet, as taken, a lovely picture.



Left, Figure 2: Interesting composition and back lighting with reflected light (from a projection screen) on the near side of the boy's face.

Right, Figure 3: An example of how a picture was taken, and, as shown by dotted lines, how it should have been taken. Watch the image in the view finder!

Below, Figure 4: Nice picture balance—an application of the "steel yard" principle—and also, good backlighting.



again to the finders—what you see there your audiences will see on the screen.

Balance is another matter which may safely be approached without this article becoming pedantic. Notice Figure 1 on the preceding page. The larger portion of light gray sky and water balances the darker shore line.

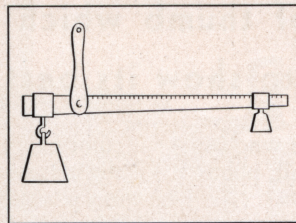
Students of composition refer to the most popular form of photographic balance as the "steel yard" scale principle. Applied to photographic composition, it can be interpreted as follows: When a larger or more powerful object is on one side of the center, it should be *balanced* by positive anchorage to some object of comparable value on the other side.

Light may compensate for a difference in size of balancing objects. Figure 4 is a good example of this. The smaller, yet brighter, figure of the child effects a balance with the larger and grayer dress of her older sister. Yet the two balancing units may both be either light or dark.

Another popular camera ruse is framing. Branches and trunks of trees are the allies most commonly called upon. Framing not only lends contrast to a scene—the branches invariably appearing darker than the balance of the picture—but it likewise gives depth.

An over-abundance of detail may sometimes detract from a scene. A sharp background, with something unusual about it in shape or lighting, can easily draw the attention from the more important foreground. When there is nothing particularly important about a background, and its primary reason for being in the picture is to set off an object in the foreground, have your subject well forward and focus on the subject.

Scenics, particularly, stand or fall upon their composition. Most scenics run too much to sky, especially when the sky—as reproduced, at least—is



The "steel yard" scale of balance and its application to scenic composition.



free from clouds. Where there are clouds ("Pan" film and a color filter will get them for you) they may be more important to your picture than an uninteresting foreground. Let the horizon run across your scene about one-third of the distance from the bottom of the picture. When the foreground is more important, have the horizon two-thirds from the bottom of the picture. You will agree that these effects are more pleasing than when the horizon divides the picture through the middle.

Scan through this article again, if you will, and save it for reference. Study the illustrations. They were purposely *not* picked for their unusualness—all of them are scenes typical of those you film every day. Yet there is something in each worthy of comparison with your shots of similar subjects.

The lake picture, Figure 1, exemplifies an important point. So many over-water shots are made directly out over the water, which, as a rule, is none too interesting. If there happen to be clouds and you are equipped to get them with "Pan" film and filters, an over-water shot would be interesting. Ordinarily, however, a wide expanse of water with a distant, thin shore line or none at all is most unexciting. Look for an interesting subject in the foreground and shoot along shore.

Notice, too, the "steel yard" sketches. The pictorial scenic sketch is obviously the logical treatment. How much better it is to have the tree to one side rather than in the center, and how much better, also, to have the tree in the foreground to lend distance to the view of the house.

The little lady in Figure 3 becomes vastly more appealing when the picture is framed as indicated by the dotted lines.

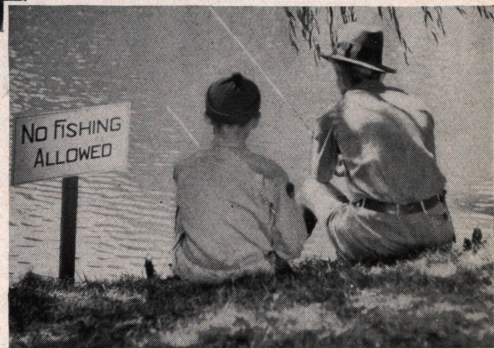
Study your scenes and subjects—watch those view finders—your pictures will then improve immensely in composition and interest.



Above, Figure 5: An example of framing—salvaging a scene otherwise quite without outstanding features.

Left, Figure 6: More framing. Visualize how this scene would look were it merely shot directly over the water without showing trees and branches.

Right, Figure 7: Fine composition and camera position. The background—the lake—other than that portion shown, was unimportant and uninteresting.



Try Faking

How the veriest sand-trapper
can break par with a movie camera

by Dwight Oxley, Jr.

I WAS FIRST introduced to a Ciné-Kodak about two years ago. With the abundant confidence of the beginner, my very first effort was a movie version of a short story I had written. Several friends became interested, and we re-hashed the story into a perfectly good scenario. It took about four weeks and 800 feet of film to transfer this epic into film form. We prepared our titles, did our own editing, and presented the world with an unheralded and unsung cinematic masterpiece. We still think it is good.

But it is as nothing when compared to the reel just finished. And the remarkable part is that this latter film was much easier to make and is heaps more entertaining to see.

The answer—"faking."

By "faking" I am not referring to any complicated camera work, but merely the utilization of the full powers of the movie camera to assist the audience's imagination in achieving screen effects.

Our picture is based upon the grand old game of golf. We decided upon the golf links because, in our estimation, there are more opportunities for "trick" photography in the game of golf than in any other outdoor sport. Our original plan was to produce a film that contained nothing but "trick" shots, but in going over our old film we found a lot of splendid footage taken at last summer's State Golf Tournament that was far too good to lie idle. In order to use this, we needed a buffer to sandwich in between the news shots and our "trick" shots, so we made a complete sequence of the repertoire of our local golf professional. These, as well as our "faked" shots, have proved most interesting to the golfers in our audience—which is just about complete coverage these days.

We descended upon the golf course on one of its idle days, with no definite idea of what we were going to do, for the simple reason that we did not know to

what extent "faking" could be stretched without becoming noticeable.

Our opening scene was a long approach shot to the green. As all golfers know, and for the benefit of those who do not, the approach shot is one of the most difficult of golf. The first scene showed our young hopeful taking his stance and a few



A worm's-eye view of a long putt—you will find that unusual camera angles will do much to improve the interest of every picture.

practice swings. We then panoramed from our hero to the green. The camera next caught him as he hit the ball, and for the following shot our camera was trained on the green in a semi-close-up as one of our crowd tossed a ball on the green within ten feet of the cup. Bobby Jones couldn't have done better, nor an honest camera version been more convincing.

Then came a long snaky putt. The best golfer of our group was called upon to "acclimate" himself to a certain green. He finally got so that he could sink about half of his putts. This percentage was good enough, but we made three film attempts before he finally sank the ball. The camera, for this shot, was placed on the green about three inches from the cup, pointing directly toward the player. The golf ball grew to apparently enormous size as it rolled almost into the camera's lens before dropping out of sight.

The next two shots were indisputably the highlights of the reel.

Our star performer was seen in the rough playing an iron shot.

After a few practice swings he stepped up to the ball and gave it a mighty clout, immediately looking upward, with arms akimbo, as he followed its imaginary attempt at a new altitude record. The third assistant cameraman then took a ball and snapped it into the air about a hundred feet, the camera catching it at the top of its flight and following it earthward, our golfer catching it in his cap. It merely called for a little fielding skill on the part of the "golfer," and the ability of the cameraman to follow the ball.

The final sequence was staged at the eighteenth hole. On this green our hero was stymied by an opponent's ball. We cut short our shot of his putt, and, after changing the position of the camera to a steady support, showed his ball cutting around his opponent's—circling it—and finally dropping into the cup. It took a little patience, but how our audiences appreciate this shot! All we did was to move the ball about an inch at a time, "flicking" the camera lever for each new position.

There must be many other themes besides golf in which you can use "trick" photography. You may find that a little of it will provide the finishing touch for many a reel.

Ciné Chat

Gathered from our mailbag and notebook



A NEW AND VALUABLE service is now at the command of owners of Ciné-Kodaks and Kodascopes—insurance of amateur movie equipment at a most nominal cost!

Arrangements have been completed by the Eastman Kodak Company with the Insurance Company of North America whereby owners of Ciné-Kodaks and Kodascopes may secure full coverage of their equipment for an annual premium of 1% of the list price of such equipment.

This insurance will cover the property, wherever it may be, anywhere in the world, against all physical loss or damage from external causes, including fire, theft, and risks incidental to transportation, but will exclude loss or damage occasioned by war, riots, civil commotions, and losses due to moths, vermin, wear and tear, and gradual deterioration.

In case of damage or loss as covered by the certificate, the Insurance Company undertakes to pay for all necessary repairs or to replace the lost property with merchandise of like kind and quality manufactured by the Eastman Kodak Company. The Insurance Company, however, has the option to pay in cash the actual loss sus-

tained, not exceeding the list price of the articles insured.

The annual cost of such insurance certificates is 1% of the list price—minimum premium \$1.00.

Application blanks for this important service may be obtained either from your Ciné-Kodak dealer or from the Eastman Kodak Company, Rochester, New York. A check or money order made out to the Insurance Company of North America should accompany each application, and both should be sent to the Eastman Kodak Company at Rochester. Certificates of insurance will then be issued by the Insurance Company and forwarded to those taking advantage of this special arrangement.

Ciné-Kodak and Kodascope owners should be quick to appreciate this service.

The insurance application blank in miniature. Full size blanks and complete information may be obtained from your dealer or this company.

EACH MONTH your attention is called to the generous offer of the Amateur Cinema League of 105 West 40th Street, New York City, to send you, gratis, an introductory copy of "Movie Makers." There must be some reason for this persistence on our part. There is—and the most satisfactory way by far for you to appreciate it is to send for a copy of this excellent publication.

FROM Mr. F. W. Anderson, radio man on the S. S. Admiral Rogers, plying between Seattle and Alaska:

"Largely contributing to my decision to buy a Ciné-Kodak was the increasing number of tourists aboard the Admiral Rogers carrying similar cameras. Surely if they found interesting shots in Alaska, I could find them too, infinitely more so than the casual traveler.

"I, therefore, obtained a Ciné-Kodak BB f.1.9 and an f.4.5 telephoto lens which I have used in every town and native village within reach, and over 245,000 miles of Alaskan waters.

"Thousands of travelers visit Alaska in the summer. Perhaps a few of my camera experiences will be of assistance to them.

"In midsummer, normal exposure procedure may successfully be followed. At other times, one diaphragm stop larger than that indicated by the exposure guide is recommended. The helpful Ciné-Kodak exposure guide on the front of Ciné-Kodaks is obviously designed for temperate climes, as it should be, and not for the extremes of lighting—such as are found in the far north and the tropics. A bright Alaskan sun in the spring and fall is none too bright when compared to its more southerly intensity. One stop larger, then, except in July and August.

"And by all means bring along a color filter! Alaskan settings, especially distant scenes, glaciers, mountains, and the like, are apt to be a bit hazy. The way a color filter will cut through this haze is remark-

Date.....

EASTMAN KODAK COMPANY,
ROCHESTER, NEW YORK.

Gentlemen:

In consideration of the enclosed check (or money order) for \$.....(minimum premium \$1.00 per certificate) payable to the order of the Insurance Company of North America, please have sent to me a certificate of insurance to be issued in the name of.....
(Print Name)

attaching from the date of issue, covering for one year the undermentioned property. This premium is calculated at the rate of one per cent (one dollar for each one hundred dollars of insurance).

Ciné-Kodak Model..... Serial No..... List price \$.....
Kodascope Model..... Serial No..... List price \$.....
Year of purchase..... Total list price \$.....
Purchased from..... City.....

Signature of owner (in whose name certificate is to be issued).....
Address.....

able. You can get one for a long-focus lens as well.

"No Alaskan visitor should miss shots of salmon splashing, surging and fighting their way upstream, or at the shallow spawning grounds. You can get it all. Shoot with your back to the sun to avoid lens flare from reflected sunlight on water, and so that the fish will reflect the most light.

"When your boat puts in for a time at some cannery, take your camera ashore for a hike through the woods. Bring along your long-focus lens, for you may easily run across considerable game.

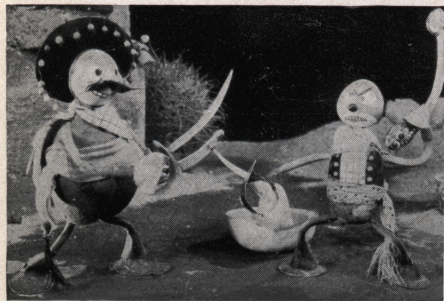
"Alaskan scenery and Alaskan life are different from anything caught in the usual run of movie making. Visitors to the North will find much to shoot of interest to themselves and their friends at home."

Mr. Anderson at the helm of his Ciné-Kodak in Alaska.



ONE READER from New England recently wrote in to tell of the enthusiastic use to which his youngsters are putting their Kodatoy. The children belong to a garden club, each member caring for his or her own garden. Movies are periodically made of each child's garden and its progress is shown by the children with their Kodatoy at the Club meetings.

There are so many films the children can show with a Kodatoy—Kodaplays, specially selected comedies in short lengths; Cinegraphs, 100-foot reels on sport, travel, history and comedy; duplicates of films of your own making in which the children are featured; little movie skits similar to those in "Your First Fifty Pictures."



An exciting moment in Doodlebugville—a mythical land where children's dreams come true.

Special mention must be made of those three adored Cinegraph creations, "Snap, the Gingerbread Man," "Chip, the Wooden Man" and "Doings in Doodlebugville." There's no reason why the youngsters should not have their own film library and their own projector—particularly when the Kodatoy is so reasonably priced and all Cinegraphs, with but few exceptions, have been reduced to but \$6.00 per 100 feet.

OWNERS of Model K Ciné-Kodaks will be interested in the new f.2.7 Wide Angle Lens, announced on the inside back cover of this issue. Fast enough for indoor movie making, it is especially suited for including the largest area possible from the shortest distance. The illustration in the advertisement demonstrates its advantages for this purpose. Outdoors, too, the new Wide Angle Lens will be found helpful for obtaining maximum coverage of a scene without panoraming.

The view finder of the new f.2.7 Wide Angle Lens shows you exactly what the film will register.

TREES, so Mr. A. M. Alsgard of Powell River, B. C., Canada, discovered, are in themselves quite deserving of an individual reel of home movie film.

Throughout a period of six months, Mr. Alsgard kept his camera eye cocked for worthy representatives of the tree family. In his film there are trees in snow, barren trees, trees in bud and in full leaf, trees grotesque and trees beautiful, trees so windblown that their branches grow only on one side, trees silhouetted against cloud effects, and trees mirrored in water.

When projecting this reel, Mr. Alsgard plays a concert arrangement of Rasbach's lovely melody, "Trees," on a phonograph. With a little timing and film trimming, Mr. Alsgard has found that the period of the musical accompaniment will exactly match the projection time of his reel.

FROM Mr. Fred H. Colvin of New York City, the following highly interesting story:

"Little Elizabeth is a much photographed baby. Both Daddy and Gramp are 16 mm. fans with a keen still picture interest on the side. Dad began to shoot movies in the hospital when Elizabeth was ten days old and so captured, not only her early arm and facial exercises, but a fleeting glance of the nurse as well. Then Gramp took a hand when she was two weeks old and a little later shot a whole reel of the morning bath, filming practically the whole show from start to finish. And thereby hangs a tale—a really practical tale that shows a new use for the home movie.

"The nurse, who came to take care of Elizabeth, was one of the kind you read about. Kind and competent, but—! Full of notions both as to baby and herself. Sensitive, and at times, domineering and impossible to live with. One day she flew into a rage and decamped—and the new mother had never bathed her little daughter!

"But why worry about a little thing like that when she

This is not Elizabeth, but another young lady who gladly consented to pinch-hit for her story.

had the whole story on the movie reel? So, when bathing time came next day she got the bath ready, set up the projector in the nursery, ran Elizabeth's reel through to familiarize herself with the job ahead of her, and then rewound the film ready to run it again if she got stuck as to what to do next. She didn't—and home movies may deservedly take another bow."

MR. MAHLON ELY of Hutchinson, Kansas, is a very busy man every Saturday afternoon. The idea that the neighborhood youngsters might like his pictures as well as his own family is the reason for Mr. Ely's Saturday P.M. industry.



Some of Mr. Ely's film fans gather for a Saturday matinee.

Mr. Ely has salvaged waste space in the basement of his home and transformed it into a miniature theatre. An empty coal bin serves as a projection room for his Model C Kodascope. The films are Kodascope Library feature comedies and educational reels—the latter obtained from the local Y. M. C. A., who in turn obtain them from the Y. M. C. A. Motion Picture Bureau in Chicago. Every so often Mr. Ely films his audiences, and shows these pictures the following Saturday afternoon.

The shows, of course, are free and extremely popular with the really youthful younger set of Hutchinson.

More and more reports of similar little theaters reach us each month. The audiences, in most cases, are solely the family and intimate friends. The motivating idea is the same, however—a useful adaptation of unused space to further smoother movie projection. There's an added something which spells heightened interest to home movies presented in a room dedicated to their enjoyment. Perhaps all or part of your basement or attic may be so adapted.



Going After Color With Kodacolor

by E. T. Scoyen
Superintendent of Glacier National Park

Photos by C. D. Ford

THE OPINION is prevalent that our southwestern country—northern Arizona and southern Utah—has very little to offer the scenic enthusiast. A hot, barren country, for the most part, where water is scarce and generally muddy. As one old timer puts it, "This here is a country where everything either bites, pricks, or stings you." Closer inspection, however, will reveal many fine forests, springs, and clear, cold mountain streams, which, because they are few and far between, seem even more beautiful than when found elsewhere.

The scenery for the most part is expansive and, from the standpoint of the fifth and sixth directions as taught by the Hopi Indian, gigantic. The Indians, you know, believe in our four cardinal points of the compass, and in addition, in two other directions, up and down.

Typical of the scenic features of this area are the Grand Canyon of Arizona, Zion Canyon, and Bryce Canyon—now all National Parks, and located within an

easy day's drive of each other. The canyons, mesas, plateaus, buttes, and mountains present a riot of color as exposed in the great bands of different sedimentary rock formations which dominate this area.

The names indicate the place color holds in the scheme of things. The Vermilion Cliffs, Painted Desert, Sunset Mountain, Burning Sands, Prismatic Desert are typical of this region. Red and shades of red predominate. These are worked into an almost

endless variety by light, shade, and reflection of light. And, as if this was not enough for the eye to feast itself on, the peculiar, tenuous blue haze of the desert air works even greater magic in softening any harsh contrasts of color.

No one can view these scenes without thinking, "Oh, if I could only get a picture to take home that would show the colors just as they are." Until last summer, if I had heard anyone express this thought, I would have promptly stated, "It can't be done."

Early last spring, however, I decided to do a little experimenting with Kodacolor Film. I shot about 2,000 feet of Kodacolor during the months of June, July, August, and September. As a result, I can now say with much enthusiasm, "It can be done. You can take those grand landscapes home with all of the colors faithfully reproduced. Even the atmosphere can be photographed."

I have secured splendid results, under conditions ranging from stormy weather with clouds over the mountains to the



The Grand Canyon—a striking picture in black and white—but a scene of incomparable beauty when filmed with nature-mirroring Kodacolor.



Wiry horses silhouetted against a dark blue sky—gay and colorfully garbed vacationists—only Kodacolor could do this scene full justice.

bright, burning noonday desert sun shining from a cloudless sky, equipped with a camera with a half-speed button, like the Ciné-Kodak Model "K," and a set of Neutral Density Filters.

When using Kodacolor for scenics in regions of brilliant sunlight and a clear atmosphere, during the summer months, keep the No. 1 Neutral Density Filter on all the time. Under average conditions, it will give the best results.

I have found that the same principles apply with reference to lighting as in ordinary black and white photography. Side lighting—the sun over one shoulder—is preferable to having the sun directly behind the camera, and it is seldom necessary to vary from the No. 1 Filter under this condition. When you have more than one-third sky in the picture, use a No. 2 Neutral Density Filter, provided the sun is within two hours of noon. With the sun directly behind, always use a No. 2; but I have seen few pictures, even in color, completely appealing with this lighting.

Pictures can be taken against the light very satisfactorily if there are no large areas of sunlit landscape in the picture, and if the lens is shielded from the sun. You will be amazed at the against-the-light results—especially if there is plenty of color in the shade.

The above rules of thumb, of course, apply to my country. Nevertheless, they will be of value anywhere in determining relative exposures.

If you are just starting with Kodacolor, I suggest an experimental roll. Pick out some scene representative of average lighting conditions. Run a few feet with no filter, with a No. 1 Neutral Density Filter, and then with a No. 2 Filter. Project this film and study the results. In a short time you will become an expert in judging light conditions and will seldom miss a correct exposure. The very fact that you have no choice of diaphragm stops when using Kodacolor is a decided help. With the lens locked at *f.1.9*, you have merely to decide which, if any, of two Neutral Density Filters to use. One method of judging the sun's brilliancy is to study your shadow. On clear days its borders are crisply abrupt; on slightly hazy days, rather indefinite. Before long you'll find your shadow a most helpful fellow.

Always study a scene before you use Kodacolor, for the film will get the coloring just as the eye sees it. If there is very little color and the shades are thin and flat due to adverse lighting, you need not look for satisfactory results when you project the films. If certain landscapes have more color early in the morning or late in the evening than at other times, film them only under such favorable conditions. Avoid scenes with a large percentage of shadows.

I have found that photographs of trees with colored leaves, flowers and other translucent objects, are seldom satisfactory when taken with the light source in back of the camera. Much better effects result

when the sun is at right angles to your lens, and still better results when shooting against the light. The best thing to do is to walk about until you find the point from which you get the most pleasing color effects to the eye and then take the picture from that angle. Take your time. Many movie makers just can't wait until they get a scene shot—no matter how.

In the matter of composition it should be remembered that you not only have to secure a pleasing arrangement of objects, as in the case of black and white film, but the scene should also be filmed from an angle which will give you good color composition. I think the best scene I have made so far was looking up the road toward the Angels' Landing in Zion Canyon. The sky was an intense blue, the mountain a deep red, in the middle distance was a group of large green cottonwood trees, and lining the road on both sides was a thick stand of sun-flowers.

If you are about to join the fast growing group taking movies in Kodacolor, remember that you are not going into a difficult branch of photography. If you have mastered the operation of your camera on ordinary film, you will soon be securing marvelous results with Kodacolor. I have found, too, that some of my Kodacolor Films which, for one reason or another, are



If you like this vivid landscape in black and white, imagine how much more lovely it would be in full color—Kodacolor.

not satisfactory in color, are excellent when projected as black and white—so in the long run you will find use for practically all the Kodacolor Film you take.

Kodacolor is my choice in film. Our climate, admittedly, is an important ally in enabling me to follow this fascinating pastime, and preserve, in the full glory of their natural coloring, the scenes which have interested me.

Tune Up Your Golf

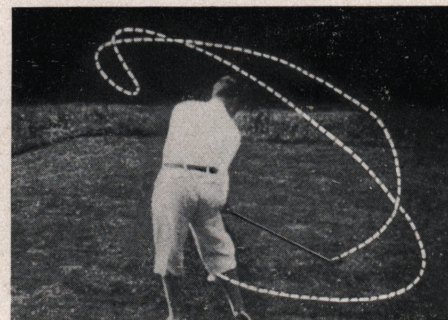
Let Bobby Jones Teach You

WITH SKILLFUL coaching, narrow fairways miraculously widen, stone walls effect no cabalistic slices, lily-studded ponds are admired and not cursed—golf is a different game altogether. No one questions the value of coaching.

A recent Cinegraph, "Slow Motion Analysis of Bobby Jones," enables you to understand every stroke of the greatest golfer of them all. With normal speed, slow motion and dotted graphs, this Cinegraph analyzes every department of Bobby's game. It shows you how he handles his club and why he is able to manhandle the ball. Every golfer should get this Cinegraph—and here is a suggestion! Have movies made of yourself playing the same strokes as Bobby, and then compare your style with his. Readers tell us that this plan has worked wonders with their game.

You can splice your shots right in with his if you have a copy of "Slow Motion Analysis of Bobby Jones."

Your Ciné-Kodak dealer has, or can obtain it, for you. No. 1567; 400 feet; price \$24.00.



An actual enlargement from the film showing how the path of the club head wends its merry way—and straightens out perfectly for the hit.

Three Fine Comedies

Kodascope Libraries present three two-reel comedies for June

GENTLEMEN PREFER SCOTCH

—bristling with thrills and adventures of a novel sort, quite out of the ordinary. Everything from bathing beauties at a country club to a clan feud between Highlanders. An unusual comedy cast makes the most of its opportunities in this fast-moving picture. No. 4118; 2 reels; base rental \$2.50.

BEAR KNEES

a juvenile Gang comedy built around an ingenious and elaborate home-made merry-go-round. The Gang crosses swords with spurious amusement promoters and emerges victorious after a side-splitting series of situations. No. 4125; 2 reels; base rental \$2.50.

TWENTY LEGS UNDER THE SEA

—a bathing beauty comedy built around an international beauty contest for a diamond garter prize *not* owned by the promoters. The unexpected arrival of the owner of the prize in the midst of the contest provides ample comedy situations. No. 4119; 2 reels; base rental \$2.50.



Some Scotch whom Nick Stuart obviously does not prefer—and one he does.

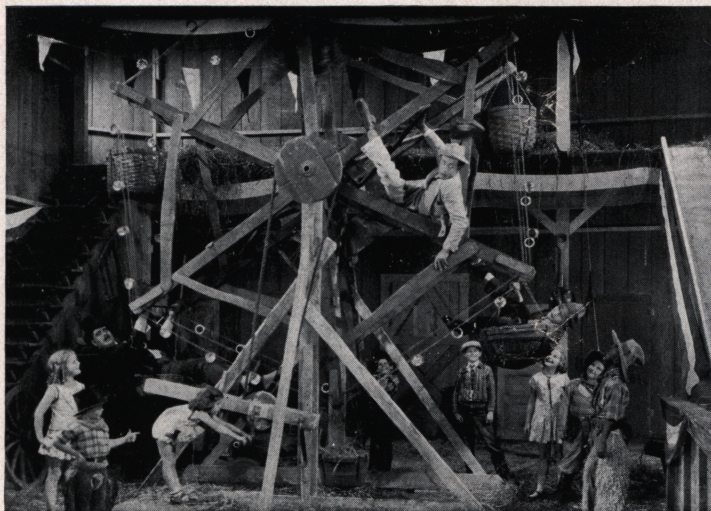
KODASCOPE LIBRARY

films have recently been reduced in price. Library members may now rent films for 10% less than the prices shown in the Kodascope Library catalog. Non-members may obtain films at the catalog price—hitherto offered only to library members. A copy of the new Kodascope Library catalog and films may be obtained from

any of the following Branches. If none are convenient to your address, write Kodascope Library at 33 West 42nd Street, New York City, for the address of the nearest Distributor.

Comedies, dramas, sports, travel, history, popular science—all are available from Kodascope Libraries.

Atlanta, Ga.—183 Peachtree Street. Boston, Mass.—438 Stuart Street. Chicago, Ill.—137 N. Wabash Avenue. Cincinnati, Ohio—110 West 8th Street. Cleveland, Ohio—806 Huron Road. Detroit, Mich.—1206 Woodward Avenue. Kansas City, Mo.—916 Grand Avenue. Los Angeles, Calif.—643 South Hill Street. Minneapolis, Minn.—112 S. 5th Street. New York, N. Y.—33 West 42nd Street. Philadelphia, Pa.—132 South 15th Street. Pittsburgh, Pa.—606 Wood Street. Rochester, N. Y.—343 State Street. San Francisco, Calif.—545 Market Street. Seattle, Wash.—111 Cherry Street. Toronto, Ont.—156 King Street, West. Montreal, Quebec—104 Drummond Bldg. Winnipeg, Manitoba—205 Paris Building. Vancouver, B. C.—310 Credit Foncier Building.

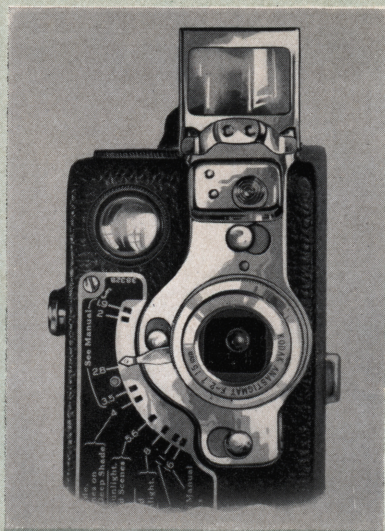


In "Bear Knees" villainizing certainly has its ups and downs.



"Twenty Legs Under the Sea"—and eight which are not.

New
15mm.
f.2.7



The 15 mm. f.2.7 Wide Angle Lens is interchangeable with the f.1.9 or the f.3.5 lens on Ciné-Kodak, Model K. For use only with the eye-level finder. Price, \$45.

WIDE ANGLE LENS

gives Ciné-Kodak greater field of view...



This is the area you would photograph with the 25 mm. f.1.9 lens, standing about 10 feet away from your subject.



Changing to the 15 mm. f.2.7 Wide Angle Lens you would increase the area photographed without moving back.

MOVIE MAKERS will welcome this new lens for the Ciné-Kodak, Model K, because it extends the camera's usefulness.

This new lens is particularly advantageous when making indoor movies in small rooms, where it is not possible to get far enough away from the subject to include the area desired. This advantage is clearly shown in the illustrations above.

Sometimes, when photographing out-of-door subjects, there are trees or other obstructions not desired in the picture. Such pictures can be improved by using the Wide Angle Lens which makes it possible to get closer to the subject than when using the 25 mm. f.1.9 or the 20 mm. f.3.5 lens. The new lens is interchangeable with these lenses on the Ciné-Kodak, Model K.

The Wide Angle Lens is of "fixed-focus" type. Subjects that are 5 feet or more from the Ciné-Kodak will be sharp and distinct when using the largest diaphragm opening, f.2.7. If a smaller opening is used, the subject may be closer to the camera.

The folder accompanying the 15 mm. f.2.7 lens gives full instructions for mounting and using it, together with tables of distance and diaphragm openings. See this new lens at your Ciné-Kodak dealer's.

EASTMAN KODAK COMPANY

Rochester, New York

Now —the Children's Own Projector Can Run a 400-foot Reel

KODATOY steps into the "400" class. The addition of Kodatoy Extension Arms enables this simple, sturdy toy projector to run 400 feet of 16 mm. film at one threading.

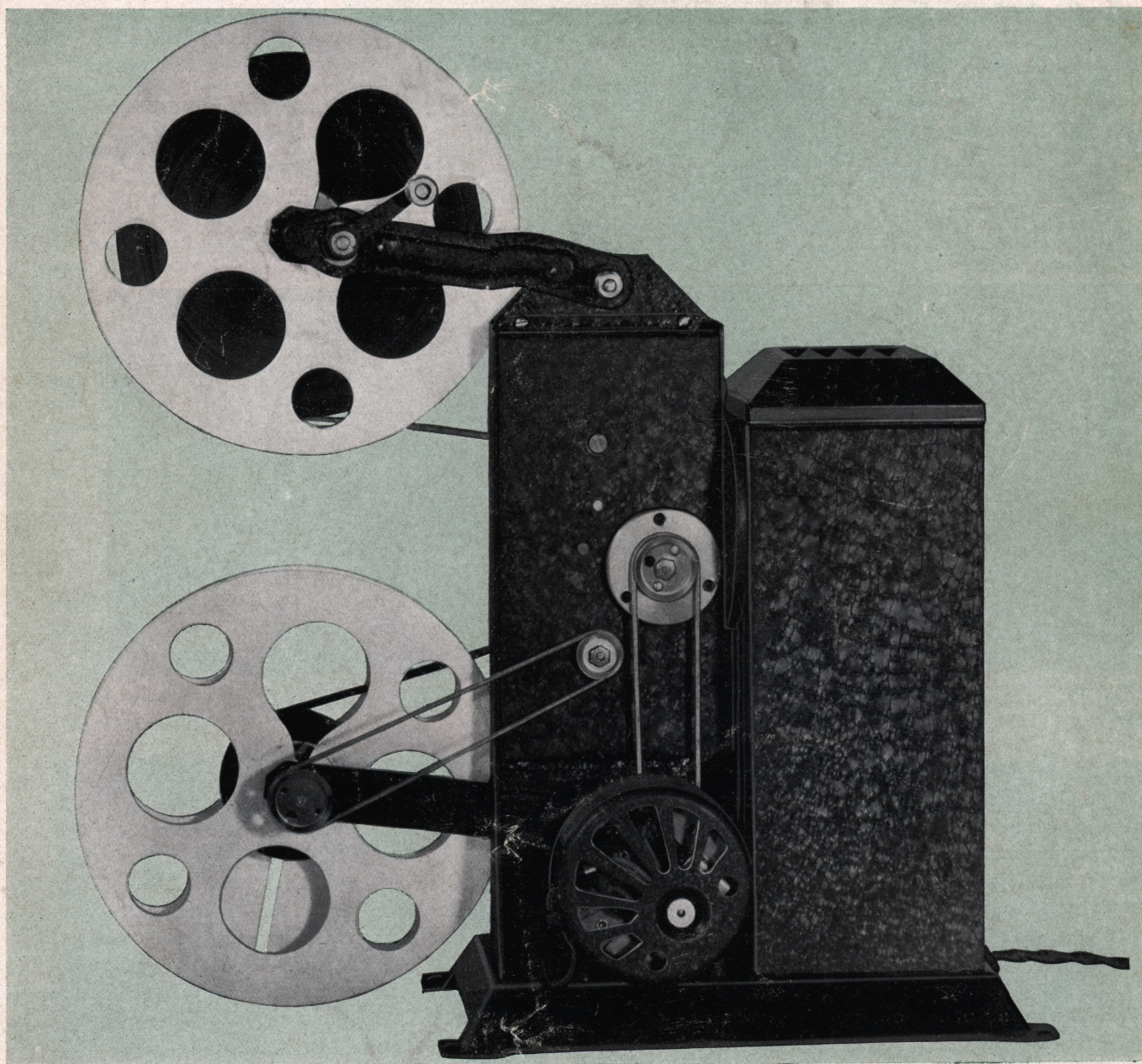
This means a 15-minute playroom show without inter-

ruption. A 15-minute non-stop program of Kodaplays, Cinegraphs or films borrowed from the family collection.

Kodatoy comes with two empty 100-foot metal reels and a miniature theater with "silvered" screen. Below is the

motor-driven Kodatoy, with the new Extension Arms.

Kodatoy, complete, costs only \$12. Motor-driven model, \$18.50. Extension Arms, available wherever Kodatoy is sold, \$2.50. Eastman Kodak Company, Rochester, N. Y.



KODATOY *The Child's Movie Projector by EASTMAN*

The CINÉ-KODAK *ews*

